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## CYNEWULF'S CHRIST 495 AND 528.

CYNEWULF in *Christ* ll. 495 and 528 has introduced details into his account of the Ascension which have not, I believe, been accounted for by the students of the sources of the poem; *purh þæs temples hrōf* (l. 495), and *ofer hrōfas upp* (l. 528) are not expressions which one would expect to have been suggested by the physical features of that scene on the Mount of Olives. However, those physical features were afterwards changed, and the poet, as it would appear, was familiar with the first traveller's account of the Holy Land brought to England, in which the place of the Ascension is thus described:

"The Mount of Olives is five miles distant from Jerusalem, and is equal in height to Mount Sion, but exceeds it in breadth and length; it bears few trees besides vines and olive-trees, and is fruitful in wheat and barley, for the nature of that soil is not calculated for bearing things of large or heavy growth, but grass and flowers. On the very top of it, where our Lord ascended into heaven, is a large round church, having about it three vaulted porches. For the inner house could not be vaulted and covered, because of the passage of our Lord's body; but it has an altar on the east side, covered with a narrow roof. In the midst of it are to be seen the last prints of our Lord's feet, and the sky appearing open above where he ascended; and though the earth is daily carried away by believers, yet still it remains as before, and retains the same impression of the feet."

This is extracted (in Giles's translation) from an abridged treatise entitled *De Locis Sanctis* attributed to Bede (Giles, vol. iv, p. 416). The passage is also reproduced in Bede's *Ecel. Hist.*, lib. v, cap. 17, where it is preceded by an account of the composition of the original work by Adamnan, at the dictation of Arculf (cap. 15). These chapters (15-17) are omitted by the West-Saxon translator of the *History*, whether for the reason assigned by Wheloc, or for that assigned by Schmidt (*Untersuchungen über K. Ælfred's Bedeübersetzung*), or for neither; at all events we may, if so disposed, see in the contrasted methods of the historian and of the poet a *foretâcn* of that celebrated contrast of opinion respecting ecclesiastical history which was, many centuries later, represented by the Cardinal Baronius and the zealous scholar Casaubon.

JAMES W. BRIGHT.

## AMERICAN-FRENCH DIALECT COMPARISON.

*Two Acadian-French Dialects compared with "Some Specimens of a Canadian-French Dialect Spoken in Maine."*

PAPER NO. II.\* B.

II. WATERVILLE tš=Fr. *t* or *k*? FOLLOWED BY A FRONT VOWEL.

- W.: tšël âž kə ta ?<sup>38</sup> (or perhaps ôž)=how old are you ?=quel âge que tu as ?  
 23. C.: kyöl âž kə tā ?<sup>38</sup> also kyôžâž kə tā ?=quel âge que tu as :  
 CC.: tšël âž kə tā ?—quel âge que tu as ?  
 W.: tšëz=quinze.  
 24. C.: kyăz= "  
 CC.: tšăz= "  
 W.: ô or æ butšë=flowers, bouquet=un bouquet.  
 25. C.: ô<sup>40</sup> or æ<sup>40</sup> bukyè=un bouquet.  
 CC.: æ butšë= " "  
 W.: i<sup>5</sup> ô dè<sup>4</sup> butšë=they have flowers. Ils (and elles ?) ont des bouquets.  
 26. C.: i<sup>5</sup> ô dè<sup>4</sup> bukyè=ils ont des bouquets and elles ont des bouquets.  
 CC.: i<sup>5</sup> âvô<sup>4</sup> dè<sup>4</sup> butšë=ils ont des bouquets and elles ont des bouquets.

\* Paper No. I appeared in MOD. LANG. NOTES for December, 1893, January and February, 1894; and part of Paper No. II in December, 1897.

37 As Professor Sheldon says (p. 7 of *Specimens*), the Norman dialects offer many examples of *tš*=Fr. *k* followed by a front vowel. Cf. also the many forms corresponding to Fr. *k* plus front vowel which Jônain gives for the Saintonge dialect, writing them with *ch*; for example *chitter*=Fr. *quitter*; *churé*=Fr. *curé*, etc.

38 Popular rural French also (Agnel, p. 48).

39 The *s* is due to analogy with cases like Fr. *quels arts* where a *s* sound is heard.

40 My notes lead me to believe æ to be the popular form most commonly in use for the masculine indefinite article; also popular spoken French; ô appears to me "learned."

41 This form is on the analogy of the first person plural of present indicative in the dialect which is ôvô. It would not be easy to find more marked instances of the activity of analogy in language than in some of these Acadian dialects, where as in Cheticamp C. B., throughout the entire verb system, not excepting the auxiliaries, the verb form of the third person plural is the same as that of the first person plural, and accented on the last syllable. Examples of this accentuation are found in Old-French texts; for instance, in his edition to *La naissance du chevalier au cygne* (Vol. iv, for 1888-9, of the *Publications of the M. L. A.*, p. 105 of the "Notes," line

W.: sɛ42 fām lā ð dɛ42 butšɛ=cēs fem-  
mes-lā ont des bouquets.

27. C.: sɛ42 fām lā ð dɛ42 bukyɛ=cēs fem-  
mes-lā ont des bouquets.

CC.: sɛ42 fām lā àvð41 dɛ42 butšɛ=cēs  
femmes-lā ont des bouquets.

W.: el43 butšɛ (or butšɛt) è flōri=the  
bouquet is in blossom=le bouquet  
est fleuri. The *e* in *el* (the definite  
article) my notes do not mark. I  
think it was *è*.

28. C.: lə bukyɛ é flōri=le bouquet est  
fleuri.

CC.: lə butšɛ è flōri=le bouquet est fleuri.

374), Professor Todd notes *movént*, citing other lines of this practice in the same poem, and giving references where the striking feature has been mentioned elsewhere. Also in the xix. volume of the *Romania*, p. 332 of the *compte-rendu* by G. Paris of Professor Todd's edition of *La naissance du chevalier au cygne*, this feature of the text is commented on by M. Paris, who calls it "fort remarquable et même singulière." Förster in the last (1896) small edition of Kristian von Troyes' *Erec und Enide*, in the note to line 1449 of p. xlii of the Introduction, also notes this remarkable trait, referring the student to Söderhjelm. Meyer-Lübke in vol. ii of the French translation of his *Grammaire des langues romanes*, p. 199 (bottom), says: "Les premiers exemples de ce déplacement d'accent peuvent s'observer en ancien français déjà," and there follows a statement of the territory in France where the feature is actually current. Professor Sheldon first drew my attention to the importance of the phenomenon which has been studied but recently in its entirety: *Ueber Accentverschiebung in der dritten Person Pluralis im Altfranzösischen*, von Werner Söderhjelm, Helsingfors, 1895, and of which a concise summary and favorable review is given by G. Paris in volume xxiv of the *Romania*, p. 492.

42 For forms corresponding to Fr. *ces* and *des*, M. Legendre says: "Les *et des* se prononcent presque invariablement *l'* et *d'*" (p. 49). "Ces se prononce toujours *cés*" (p. 50). *Langue française au Canada*. This recalls the interesting observations by E. Koschwitz of how such words are actually pronounced by educated Parisians. (*Les parlers parisiens*, second edition, Paris, 1896; see the comments on the Parisians themselves preceding the extracts.)

43 Professor Sheldon thinks the *e* of *el* (the definite article) to be *è*.

44 I have remarked around Quebec this pronunciation, or very nearly such,—and I think the feature nearly identical with what M. Legendre describes when writing for Fr. *créature* and *r. tir*, *créat[s]ure*, *r. tir* (p. 47, *Langue française*). The feature is parallel with the Waterville form *dʒu* recorded in phrase no. 20, to which see also the note below no. 33.

W.: ètšū44 tut aprɛ46 dɛnɛ a ta mɛr?=are  
you giving everything to your  
mother=es-tu tout après donner à  
ta mère?

29. C.: ètʃi tut aprɛ dɔnɛ à ta mɛr?=es-tu  
tout après donner à ta mère?

CC.: A like expression not in use=es-tu  
tout après donner à ta mère?

W.: dʒa mòtšɛ=half=de la moitié.

30. C.: dʒa mòtškyɛ=de la moitié.

CC.: dʒa mòtštšɛ= " " "

W.: æn bèl kriɛtʃür47=une belle femme  
(créature).47

31. C.: òn bèl krɛatür and kriatür48=une  
belle femme (créature).47

CC.: òn bèl krɛatür=une belle femme  
(créature).47

W.: pti49=little=petit. The *p* was  
scarcely audible, but the lip mo-  
tion was plain.

32. C.: pti49=petit.

CC.: pti49= "

W.: tšòkʃɔzòm=a few men=quelques  
hommes. The first vowel was *ò*  
when pronounced plainly. Cf.  
no. 17.

33. C.: kyòkʃɔ(kèk)òm=quelques hommes.

CC.: tšòkʃɔum41 (tš è kum41)=quelques  
hommes.

45 The first element of the Fr. diphthong in the first syllable of Fr. *moitié* is unrepresented in the three dialects, and the second element undergoes change; such variations are apt to be difficult to explain phonetically and especially in unaccented syllables as here.

46 In such words ending in an open *è* sound in Fr., the Canadian equivalent being *ae*, Fr. *après*=dialect *præ* [see Paper no. i, list (10)] one is tempted to look for such a pronunciation in Waterville, but here the dialect follows the two Acadian dialects.

47 Professor Sheldon adds: "This was given as *politer* than no. 67." This is the sense I have noted in the Acadian dialects and evidently very generally the sense in Canada, as the dictionaries of Dunn and Clapin show.

48 This pronunciation I was told is heard "from the old and quite ignorant." The substitution of dialect *i* for Fr. *è* or *è* is not infrequent in the unaccented syllable. S. Clapin gives ten or more examples of such changes on p. xix of his *Dictionnaire Canadien-Français*.

49 Of course merely ordinary spoken French, Passy writing regularly *pti* (p. 9, l. 1, 2me édition, *Le français parlé*.)

50 As in popular French, (Passy writes *kèk*=Fr. *quelque*) so in the dialect the *i* is completely lost. The Waterville and Cheticamp dialects agree regularly, as a rule, in regard to dia-

III. WATERVILLE  $d\check{z}$ =FRENCH  $y$  (consonant),  
 $g$  FOLLOWED BY A FRONT VOWEL,<sup>51</sup>  $d$  FOL-  
 LOWED BY  $i$ .

W.:  $d\check{z}\tilde{o}l$  (or rather perhaps  $d\check{z}\tilde{o}li$ ) in  
 $d\check{z}\tilde{o}l\ s\tilde{a}l$ =gueule<sup>52</sup> sal.

34. C.:  $y\tilde{o}l\ s\tilde{a}l$ =gueule sal.  
 CC.:  $d\check{z}\tilde{o}l\ s\tilde{a}l$ = " "

W.:  $i\ v\tilde{a}^{18}\ mud\check{z}\acute{e}$ =it is going to rain=*il va mouiller* (in the sense of 'pleuvoir,' as in at least one dialect in France).

35. C.:  $i\ 57\ v\tilde{a}^{18}\ muy\acute{e}53$ =*il va mouiller*.  
 CC.:  $i\ 57\ v\tilde{a}^{18}\ muy\acute{e}53$ = " " "

W.:  $\check{a}n\acute{e}d\check{z}\tilde{u}id\check{z}$ =une aiguille.

36. C.:  $\check{o}n\acute{e}g\check{u}iy54$ = " "  
 CC.:  $\check{o}n\acute{e}d\check{z}\tilde{u}iy$ = " "

W.:  $\check{o}n\ \check{o}d\check{z}$ =un oeil. But cf. no. 73.

37. C.:  $\check{a}n^{40}\ \check{o}y$ = " "  
 CC.:  $\check{a}n\ \check{o}y$ = " "

W.:  $m\acute{e}\ d\check{o}z\check{o}r\acute{e}d\check{z}$ =mes deux oreilles.

38. C.:  $m\acute{e}55\ d\check{o}z\check{o}r\acute{e}y$ = " " "

lect  $\check{z}$ =Fr.  $k$  followed by a front vowel (not Fr.  $t$  followed by a single front vowel);—Professor Sheldon notes, however, for Waterville: "In no. 85 occurs the relative pronoun *hi*, not *tsi*, and in no. 43 *sh dzu* seems to be also an exception to the rule that French  $k$  before a front vowel corresponds to  $t\check{z}$  in this dialect. The latter exception may be due to the preceding  $s$ , or both the former and the latter may belong properly to another dialect; cf. the varying forms with  $k$  and  $\check{z}$  under I."

51  $d\check{z}$ =Fr.  $g$  followed by a front vowel is applicable also to the Cheticamp dialect, just as we have found the Waterville and Cheticamp  $\check{z}$ s before front vowel coinciding as a rule to Fr.  $k$  in that position (not however to  $t$  before a single vowel).

52 The passage from the back position in Fr. *gueule* to the front position in  $d\check{z}\tilde{o}l$ , though the mid palatal  $y$  position is among the most interesting of the sound developments in these dialects. Remarkably unique, too, is the treatment of Fr.  $t$  and  $d$  before front vowels, as shown above, and three cases of Fr.  $d$  in each of the dialects as pointed out in note no. 44 of Paper No. I.

53  $muy\acute{e}$ =Fr. *mouiller* is the popular form for Fr. *pleuvoir* in each of these dialects and I have observed it in general throughout Canada.

54 One might expect *'yiy*, just as *gueule* gives  $y\tilde{o}l$ , but I have been unable to find such a form. In phrase 73, Professor Sheldon writes for Fr. *ses yeux s'xy\acute{o}*, which likewise makes an exception to Waterville  $d\check{z}$ =Fr.  $y$ . My notes lead me to believe that educational influence may in a measure explain such forms. In this connection the forms "*Dijon*"=Fr. *Guillaume*, "*di\acute{z}ae*"=Fr. *guichet*, *ed. 17*=Fr. *aiguille* and *Burdif\acute{o}*=Fr. *Bourguignon* (heard about Quebec) are interesting by way of comparison.

CC.:  $m\acute{e}55\ d\check{o}z\check{o}r\acute{e}y$ =mes deux oreilles.

W.:  $\check{o}n\ \check{o}r\acute{e}d\check{z}$  (perhaps rather  $\check{o}n$ )=une oreille.

39. C.:  $\check{o}n\ \check{o}r\acute{e}y$ =une oreille.  
 CC.:  $\check{o}n\ \check{o}r\acute{e}y$ = " "

W.:  $mid\check{z}i$ = 'midi.'

40. C.:  $midis^6$ =midi.  
 CC.:  $midis^6$ = " "

W.:  $idziv\tilde{a}^{18}$  (probably rather  $d\check{z}$ )=he is going=*il y va* (?).

41. C.:  $i\ 57\ y\ v\tilde{a}^{18}$  and  $i\ yi\ v\tilde{a}^{18}$ =*il y va*.  
 CC.:  $i\ 57\ y\ v\tilde{a}^{18}$ =*il y va*.

W.:  $\check{a}\ d\check{z}iv\tilde{a}^{18}$ =she is going=*elle y va*.

42. C.:  $\check{a}58\ yi59\ v\tilde{a}^{18}$  and  $\check{a}58\ y59\ v\tilde{a}^{18}$ =*elle y va*.

CC.:  $\check{a}58\ yi59\ v\tilde{a}^{18}$  and  $\check{a}\ y59\ v\tilde{a}$ =*elle y va*.

W.:  $\check{o}li\ t\check{u}t\ \check{a}p\check{r}\acute{e}d\acute{e}n\acute{e}\ sk\acute{e}d\check{z}\tilde{a}^{18}$ =we are giving all, everything;=*on (lui?) tout apr\acute{e}s donner ce qu'il y a* (?).  
 59 (for exception to  $\check{z}$  Fr.  $k$ .)

43. C.:  $\check{o}n\ \acute{e}\ t\check{u}t\ \check{a}p\check{r}\acute{e}s\ yi59\ d\check{o}n\acute{e}\ sky\tilde{a}^{18}$ =*nous lui donnons tout ce qu'il y a*.

CC.: A like expression not in use.

W.:  $ma^{60}\ v\tilde{a}^{18}\ bald\check{z}\acute{e}l\ pl\acute{a}5\acute{e}$ =I am going to sweep the floor=*moi vais balayer la plancher*.

55 Cf. note 42.

56 If  $d$  precedes  $i$  followed by a vowel, the dialect sound for Carleton is  $y$ ; Fr. *Dieu*= $y\acute{o}$ ; for Cheticamp, it is  $d\check{z}$ ; Fr. *Dieu*= $d\check{z}\tilde{a}$ . But if the Fr.  $di$  is followed by a consonant or final, the sound in the dialects is the same as the French sound.

57  $i$  is the regular dialect form for Fr. *il* and *ils* before consonants; cf. with colloquial French, Beyer und Passy. *Des gesprochenen Franz\ssisch*, p. 123.

58 The usage in the Carleton and the Cheticamp dialects is  $i$  before consonants and  $\acute{a}l$  before vowels=Fr. *elle* used conjunctively.

59  $y$ ,  $gui$  and  $yi$  are the dialect forms for Fr. conjunctive *lui*.

60 I have tried to find an example in these French Acadian and Canadian dialects of  $ma$ =Fr. *moi* used as in the Waterville dialect in phrases 44, 45, 49 and 98, but have been unable to,—that is, in popular speech; my notes, however, contain an expression in which  $mw\tilde{a}$  is thus used in Carleton by a child:  $mw\tilde{a}\ \check{z}\ v\tilde{t}i\ d\acute{o}\ gl\acute{o}\ l\acute{a}$ =(literally) Fr. *moi a vu deux gros rats*. This leads me to believe that the form thus used in the Waterville dialect may be due to individual peculiarity of expression on the part of the one speaking.

44. C.: ž<sup>60</sup> mā<sup>18</sup> bālī<sup>61</sup> l plāš<sup>62</sup> (or) lā plās<sup>62</sup> =  
je vais balayer le plancher (or)  
la place.

CC.: ž vā<sup>18</sup> bālī<sup>61</sup> (or) brusē<sup>63</sup> l plāš<sup>62</sup> = je  
vais balayer (or) brosser le plan-  
cher.

W.: mā<sup>60</sup> vā<sup>18</sup> baldžē<sup>1</sup> tāpi = I am going  
to sweep the carpet = moi vais bal-  
layer le tapis.

45. C.: ž mā<sup>64</sup> bālī<sup>61</sup> l tāpi = je vais balayer  
le tapis.

CC.: ž vā<sup>18</sup> brusē<sup>63</sup> l tāpi = je vais brosser  
le tapis.

W.: ō vā<sup>18</sup> baldžē = we are going to  
sweep = on va balayer.

46. C.: ō vā<sup>18</sup> bālī<sup>61</sup> = we are going to  
sweep = on va balayer.

CC.: ō vā<sup>18</sup> bālī<sup>61</sup> (or) brusē<sup>63</sup> = we are  
going to sweep = on va brosser.

W.: ifzēfrēt<sup>34</sup> dzēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

47. C.: s7ifzē frēt<sup>34</sup> (i) yēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

CC.: s7ifzē frēt<sup>34</sup> (i) yēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

W.: ōdživā<sup>18</sup> tūt<sup>13</sup> (or perhaps va) = we  
are all going = on y va tou(te?)s.

48. C.: ō yī vā<sup>18</sup> tūt<sup>13</sup> = we are all going  
there = on y va tous (and) toutes.

CC.: ž y ālō<sup>65</sup> tut<sup>13</sup> = we are all going  
there = j'y allons tous (and) toutes.

W.: m.<sup>60</sup> vā<sup>18</sup> l dzirir<sup>66</sup> (or perhaps vōl) =  
I am going to cure him = moi vais  
le guérir.

49. C.: ž mā vā<sup>18</sup> lā yērīr = I am going to  
cure him = je m'en vais le guérir.

CC.: ž vā<sup>18</sup> lā džērīr = I am going to cure  
him = je vais le guérir.

61 *bālīē* is found in several French dialects as can be seen  
by consulting the dictionaries; cf. J. nain, Dunn, Clapin; the  
explanation of course is simply phonetical,—the vowel pre-  
ceding the *y* being attracted into the palatal position.

62 *plās* is the popular word here; cf. Dunn and Clapin.

63 *brusē* is the local popular word in this phrase.

64 *mā* is a simple phonetical change,—the lips anticipating  
the stop *b* before getting there actually form one instead of a  
spirant.

65 The present indicative of *ālē* = Fr. *aller* runs thus in  
the Cheticamp dialect;—Sing: *ž vā, i vā, i vā*; plural;  
*žālō, vus ālē, i ālē*. Cf. phrase no. 26, note 41.

W.: i è dzirir<sup>66</sup> = he is cured = il est guéri.

50. C.: i ē yērī and il ē yērī = “ “ “

CC.: i ē yērī and il ē yērī = “ “ “

W.: ž pidzi (or rather pidži)<sup>68</sup> = a place,  
city? See no. 20.

51. C.: ō<sup>40</sup> pēy and ā<sup>40</sup> pēy = un pays. See  
the Waterville form for Fr. *piéd*,  
no. 101.

CC.: ž pēy = un pays.

W.: džū<sup>69</sup> bwā = wood = du bois.

52. C.: dū bwā<sup>70</sup> and bwā<sup>70</sup> = du bois.

CC.: dū bwā = “ “

W.: rdžyž (ērdžyž)<sup>71</sup> = rien.

53. C.: ryž, (yž) = “

CC.: ryā<sup>72</sup> = “

W.: sāk<sup>1</sup>ré mudzi (or possibly módžī) =  
sacré maudit. This I insert from  
memory of my schoolboy days,  
when I occasionally heard it from  
other boys in somewhat mocking  
reference to the French Canadians  
to whom it was credited. The

66 The first *i* in *dzirir* is probably due to the influence of  
the *i* in the accented syllable.

67 *i* represents Fr. *il* and also Fr. *ils* and *elles* before con-  
sonants and vowels. *il* = Fr. *il* can be heard before a vowel,  
but so it seemed to me only in studied speech. Cf. for Old  
French: *Thurot*, t. ii, p. 141, and for Modern French: *Das*  
*gesprochene Französisch* of Beyer and Passy, p. 123. Cana-  
dian *is* = Fr. *ils, elles* is not popular here.

68 Both in phrase 20 and here Prof. Sheldon gives *s* or *ž* for  
the consonant preceding the *i*. I suspect the sound to be the  
same *i* noted in Quebec, corresponding to Fr. *d* before *i* and  
*#*;—although before *#*, as in the next phrase, no. 52, Prof.  
Sheldon writes *ž*, and I was in doubt whether to write *s* or  
*ž*;—that is in such phrases as nos. 31 and 32 where Prof.  
Sheldon writes *kriētšūr* = Fr. *créature* and *pžī* for Fr. *petit*.  
I hesitated continually between *ž* and *s*. Such dialectic  
characteristic affects the language as a whole quite sensibly  
and was rather pleasing than otherwise to my ear. Cf. note  
33 referring to Paper No. I, note no. 118 referring to M.  
Legendre's spellings given to show this feature, namely:  
*d(s)ur* = Fr. *jour*, *d(s)ire* = Fr. *dire*; *crdat(s)ure* = Fr. *créa-  
ture* and *r(i)žir* = Fr. *ritir*.

69 For the sound in *džū*, read the comments in the preced-  
ing note, no. 68.

70 Pronounced *bwā* by the young and *bwā* by the old.

71 In noting this form Professor Sheldon adds: “I also  
wrote *rdžyž* marking the *e* as “reduced,” but my notes say  
that the *r* was a vowel though plainly rolled. Perhaps the *y*  
should be omitted. Cf. also *ryūž*, no. 85.”

72 The dialect words corresponding to Fr. *chien*, *bien* and  
*rien* sounded to my ear more like *žū*, *biū* and *riū* than they  
did like *siaē*, *biūē* and *riaē*.

word *mudži*, as Professor Chaplin, who indeed first reminded me of its existence, has suggested to me, is probably the French '*maudit*.'—For other examples of *dž*, see nos. 6, 7, 8, 15, 16, 17, 18, 20, 21 and the numerals no. 120.

54. C.: *sàkré módi73*=*sacré maudit*.  
CC.: *sàkré 75mudi74*=“ “  
W.: *tēt=tête*.  
55. C.: *tēt*=“  
CC.: *tēt*=“  
W.: *sōz=chose*.  
56. C.: *šōz*=“  
CC.: *sūz75*=“  
W.: *mabuš=ma bouche*.  
57. C.: *mābūš76*=*ma bouche*.  
CC.: *mā būš76*=*ma bouche gūl*=Fr. *goule*  
is, however, more popular.  
W.: *æ liv77*=*un livre*.  
58. C.: *æ līv78*=“ “  
CC.: *æ līv78*=“ “  
W.: *lōm=l'homme*.  
59. C.: *lōm*=“  
CC.: *lum79*=“  
W.: *lèzòm=les hommes*.  
60. C.: *lè42zòm=les hommes*.

73 Heard much in the following and used in like expressions: *vš tš sš vū, sàkré módi. fu*=Fr. *va-t-en chez vous, sacré maudit fou*.

74 For *di* final in the dialect=Fr. *di* final, see note 56.

75 Besides dialect *u* before *m* and *n*=Fr. *om* and *on* (not nasal) as stated in note no. 11, there are a number of other words where both in the accented syllable and in the unaccented, the same change occurs before other consonants just as in this case *mudi* and also in no. 56 in CC. *Yuz*. Jónain mentions this feature on p. 17 of *Prononciation saintongeaise* (preceding the *Dictionnaire*). The lip action which Prof Sheldon points out as particularly strong for *z* and *ž*, I think accounts in general for such pronunciations or “roundings.”

76 Here the difference between the dialect form and the French form seems to me to be that referred to in note 10, or “wide” for “narrow” and is exactly parallel to the common dialect feature *ž*=Fr. *i* (as in *išit*=Fr. *ici*), where the pronunciation of the *ž* is that in E. *bit*. The late Miss Soames in her *Introduction to the Study of Phonetics*, p. 49, discusses most interestingly what these differences really are.

77 Professor Sheldon adds: “The *r* was hardly audible, but was not lost to the consciousness of the speaker.”

78 In these two dialects the *i* is as in French long and “narrow;” the dialect vowels *ī, ō* and *ū*, which are not French, may be due partly to the influence of speaking English.

CC.: *lè42zum71*=*les hommes*.

W.: *lā fām=la femme*.

61. C.: *lā fām*=“ “

CC.: *lā fām*=“ “

W.: *lè42 fām (fām ?)=les femmes*.

62. C.: *lè42 fām*=“ “

CC.: *lè42 fām*=“ “

W.: *æ79 grā80 fām=une grande femme*.

63. C.: *ōn grā80 fām*=“ “ “

CC.: *ōn grā fām*=“ “ “

W.: *æ79 grōs fām=une grosse femme*.

Or *ōn79* but there was not much *ō* quality.

64. C.: *ōn grōs fām=une grosse femme*.

CC.: *ōn grōs fām*=“ “ “

W.: *æ grātōm=un grand homme*.

65. C.: *æ40 grātōm* and *æ grāz82ōm=un grand homme*.

CC.: *æ40 grātūm=un grand homme*.

W.: *æ grōt82ōm=un gros homme*.

66. C.: *æ grōt82ōm*=“ “ “

CC.: *æ grōt82atūm*=“ “ “

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### CERTAIN SCOTTICISMS.

As Dr. F. Holthausen, in a courteous notice (*Anglia*, *Beiblatt*, viii, 202) of my *Selections from the Early Scottish Poets*, cites several phrases of the text which he says he does not understand, I take great pleasure in explaining them.

P. 51, l. 171.

“Than said the Wolf,” Now God nor that I hang,  
Bot to be thair I wald gif all my clais.”

The same phrase occurs in Lyndsay's *Papyngo*: “God nor I rax in ane raipe,” and in many other places. It is an idiomatic asseveration, or conditional invocation of a calamity, equivalent to “God grant (something may befall me) if,” etc. A. Hume, in his *Orthographie and Congruitie of the Britan*

79 Cf. phrase no. 22 for another form of the indefinite feminine article and see the note no. 36.

80 See phrase no. 10 for another feminine form.

81 Analogy of the forms so common where a *z* is heard; cf. note 23 to phrase no. 13.

82 These forms are due to false analogy just as the “*cuir*s et *velours*” in ordinary French are.